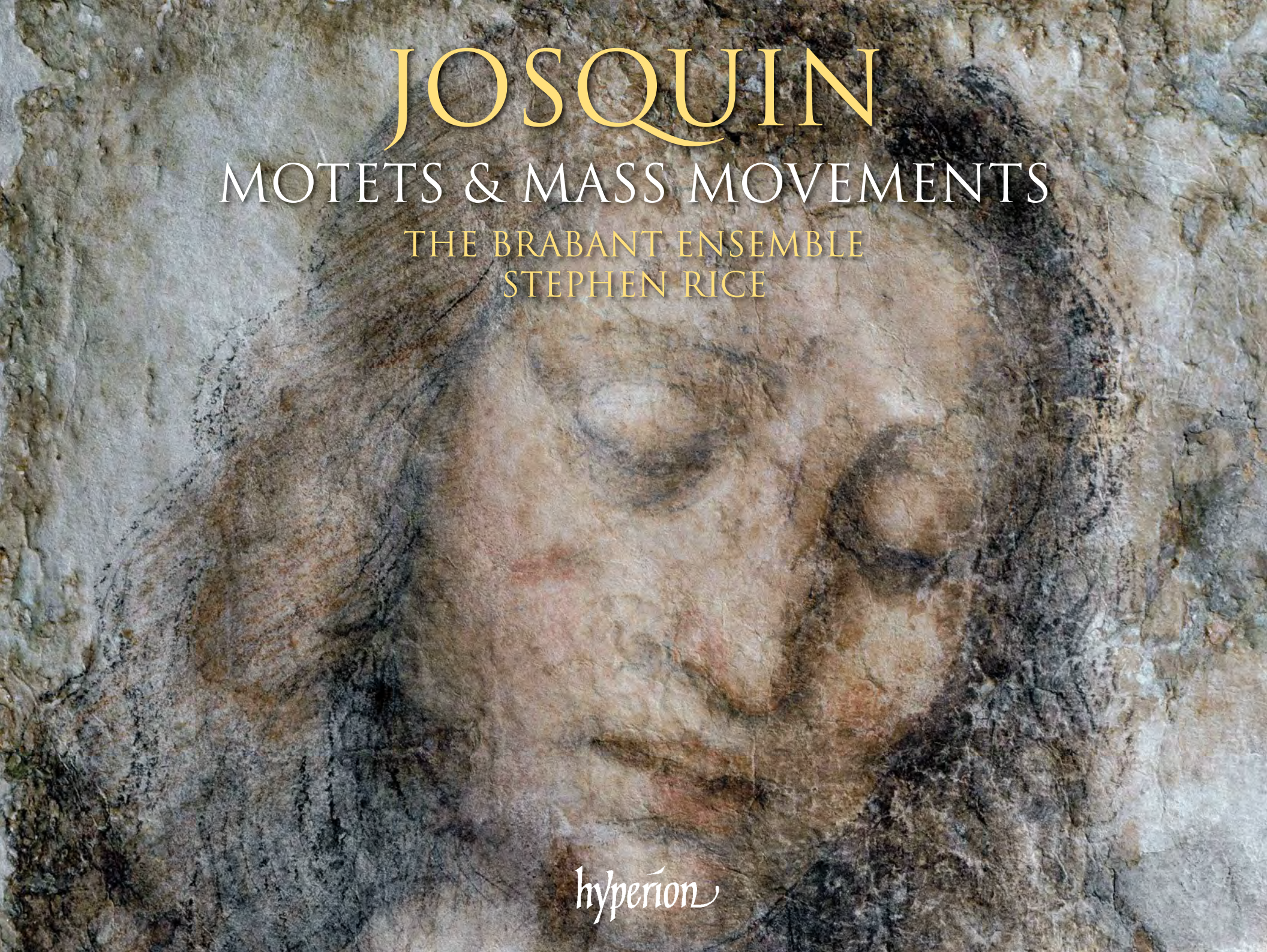
JOSQUIN
MOTETS & MASS MOVEMENTS
THE BRABANT ENSEMBLE
STEPHEN RICE
hyperion

JOSQUIN DES PREZ

(*c*1450/55–1521)

MOTETS & MASS MOVEMENTS

THE BRABANT ENSEMBLE

soprano HELEN ASHBY[1-4,7-10,13,14,17-21], KATE ASHBY[5-12,15-18], LUCY COX[7-10], ELOISE IRVING[1-16,19-21]

alto EMMA ASHBY, CLAIRE EADINGTON[1-12,15,16]

tenor PAUL BENTLEY-ANGELL[1,2,5-21], BEN BREAKWELL[1,2,5-21], DAVID CONDRY[3-12,15-18], CHRISTOPHER O'GORMAN[1-10,13-16,19-21]

bass PAUL CHARRIER[5-10,13,14,17-21], GRAHAM KIRK[1-8,11,12,15,16], DAVID STUART

STEPHEN RICE CONDUCTOR

CONTENTS

TRACK LISTING ☞ *page 4*

COMMENTARY ☞ *page 5*

SUNG TEXTS AND TRANSLATION ☞ *page 13*

PERFORMER BIOGRAPHIES ☞ *page 20*

Mittit ad virginem 4vv [7'55]

1 Mittit ad virginem [5'13] 2 Accede nuntia [2'42]

Alma redemptoris mater / Ave regina caelorum 4vv [6'30]

3 Alma redemptoris mater / Ave regina caelorum [3'04] 4 Tu quae genuisti / Gaude gloriosa [3'26]

Huc me sydereo a 6 6vv [8'55]

5 Huc me sydereo [5'31] 6 Felle sitim magni regis [3'24]

Stabat mater a 6 6vv [9'00]

7 Stabat mater dolorosa [4'20] 8 Eia mater, fons amoris [4'40]

O bone et dulcissime Jesu a 6 6vv [10'23]

9 O bone et dulcissime Jesu [6'26] 10 Si ergo commisi [3'57]

Domine, ne in furore tuo … miserere 4vv [9'22]

11 Domine, ne in furore tuo [4'56] 12 Turbatus est a furore oculus meus [4'26]

Usquequo, Domine, oblivisceris me? 4vv [10'20]

13 Usquequo, Domine, oblivisceris me? [4'18] 14 Illumina oculos meos [6'02]

Homo quidam fecit coenam magnam 5vv [4'05]

15 Homo quidam fecit coenam magnam [2'30] 16 Venite, comedite panem meam [1'35]

Gloria de beata virgine 4vv [8'12]

17 Gloria in excelsis Deo [4'04] 18 Qui tollis peccata mundi, suscipe [4'08]

Sanctus de Passione 4vv [3'46]

19 Sanctus [1'45] 20 Honor et benedictio [0'57] 21 Benedictus [1'04]

CONSIDERING THE CELEBRITY of the man, both in the sixteenth century and since the nineteenth, the question 'Who was Josquin?', posed in more than one volume of (relatively) recent studies, might seem an odd one. Yet the very centrality of Josquin des Prez to our understanding of music around 1500, combined with a frustrating lack of documentary data that new archival research has alleviated only partially, has led to argument over not only the authorship of many works, but also basic aspects of his biography. It is now known that, as Herbert Kellman has put it, 'Dad and Granddad Were Cops' (in Bloxam et al., 2009). The said dad and granddad, Gossard Lebloitte *père et fils*, successively held positions as police officer in the town of Ath, about twenty miles northeast of Condé-sur-l'Escaut, where Jossequin Lebloitte *dit* Desprez, son of the younger Gossard, registered a claim to a legacy from his uncle and aunt in 1483. (This legacy appears to have been substantial enough that Josquin did not need to work for a living once he had acquired it, and perhaps the view of him as less biddable than most musicians, mentioned more than once later in his career, reflects his financial independence.) The singer who under his Latinized name Judocus Desprez was a member of the papal chapel choir between 1489 and 1494 claimed benefices (the right to a church's income) very close to Ath, suggesting that the family connection to the area was still a strong one. It would seem likely, then (as rationalized by David Fallows, on whose account I draw extensively), that Josquin was born in the County of Hainault, in the vicinity of Ath; we know from a statement at the end of his life that although Josquin had been resident in Condé for over a decade, he was not by birth one of its citizens.

It is now believed that our composer was an altarboy at the collegiate church of Saint Géry, Cambrai, until 1466, and thus born in the early 1450s. (At his death in 1521, therefore, Josquin would have been around seventy years old: a good age for the time, and more plausible than the lifespan of over eighty years required by his now-debunked identification with an adult singer in Milan from 1459.) We have no documentation between 1466 and 1475, when Josquin appears at the court of 'Good King' René of Anjou: Fallows suggests that he may well have spent these years as 'an itinerant *petit vicaire*'—a jobbing singer.

Following René of Anjou's death in 1480, Josquin seems to have found his way into the service of Louis XI of France, perhaps as part of a group of René's singers hired by the king. He is reported to have acquired a benefice in royal territory around this time, namely Saint-Aubin in the diocese of Bourges, which would seem unlikely for a musician from Hainault if he had no connections at court. Following Louis XI's death and Josquin's receipt of his uncle and aunt's inheritance, both in 1483, the composer is next found in Italy the following year, as a member of Cardinal Ascanio Sforza's household in Milan. It is possible (though by no means universally accepted) that he spent time in Hungary at the court of Matthias Corvinus (reigned 1458–1490) during the late 1480s; in early 1489 he was back in Milan, before joining the papal choir in June of that year. Unfortunately, the payment registers of the papal chapel are lost between April 1494 (when Josquin was still present) and November 1500 (when he wasn't). He is known to have been in Cambrai in August 1494, though, and to have been given a quantity of wine while there. The visit may have been part of an attempt to secure a canonry at his (probable) childhood church of Saint Géry, though if so, this was not successful; he did however become a canon of Saint-Quentin, twenty-five miles further south, by 1503.

As Fallows notes, there are 'pitifully few' documents relating to the the period between 1495 and 1503: Josquin may have been in Cambrai until 1498; associated with the French court under Louis XII ('sporadically') in 1498–1500; and perhaps he visited Spain with the Habsburg-

Burgundian court of Philip the Fair (1478–1506) in 1501–03. (Richard Sherr's entertaining *Music & Letters* review of Fallows's book offers a useful caveat on the Spanish and Hungarian hypotheses.) From 1503 we are at last on biographical terra firma: Josquin spent a year at the court of Ferrara, 1503–04, before returning north to take up the provostship of the collegiate church of Notre-Dame in Condé-sur-l'Escaut, dying there on 27 August 1521. He was buried in front of the church's high altar.

Few questions in musicology have generated as much heat over the past fifty years as that of the authenticity of works attributed to Josquin. The proceedings of the 450th-anniversary festival-conference, held in New York in 1971, include two essays on the issue, and in 1986 a further conference in Utrecht was devoted more or less entirely to questions of attribution, examining in particular depth works ascribed to other composers (Verdelot, Brumel, La Rue and Mouton) as well as Josquin. Even by 1971 it was widely acknowledged that the first collected edition, the *Werken*, produced by Albert Smijers and his pupils at Utrecht between 1929 and 1969, contained a considerable number of pieces whose attributions really did not hold water—though it already excluded many other *opera dubia*. The 1986 conference was a preliminary to the publication of a *New Josquin Edition* (hereinafter NJE), which began to emerge in 1989 and is now complete in thirty volumes: the proceedings of that conference are perhaps the most visible representation of a process of weeding the worklist that took place throughout the 1970s and '80s. In those proceedings, Joshua Rifkin articulated a fundamental problem in Josquin studies: 'I wish to question whether we even have anything that … we can properly label a Josquin canon.' The debate has continued without any apparent resolution in sight; of the more recent developments I shall mention only Rob C Wegman's passionate plea that the baby not be thrown out with the bathwater ('The Other Josquin', in the Dutch musicology journal *TVNM*, 2008), and its rebuttal by NJE board member Eric Jas ('What Other Josquin?' in *Early Music History*, 2014).

It is not possible to go further into the authenticity debate here, though in discussing individual pieces below I shall attempt to give some idea of where the land lies. The NJE now offers, through its use of an asterisk to designate dubious works and two asterisks for spurious ones, an indication, of sorts, of what the scholarly community believes about a given work; but in truth any claim to consensus is specious, as will become clear. All ten of the works presented here are (in their original versions) asterisk-free in the NJE, even if in at least two cases we have included material by other hands. Hence the title of this recording: 'Josquin des Prez: Motets and Mass movements', rather than 'Josquin des Prez et al.' or 'Probably Josquin, for the most part'.

We begin with the Annunciation sequence **Mittit ad virginem** (NJE 24.6), most likely an early work of Josquin, though some doubt has recently been cast on its attribution due to the existence of a handwritten attribution to 'Petrus' (usually known by the diminutive Pierrequin) de Thérache (*c*1470–1528) in the copy of the Petrucci print *Motetti C* owned by Heinrich Glarean (1488–1563). Glarean's famous treatise *Dodecachordon* (Basel, 1547) was instrumental in establishing Josquin's reputation as the greatest Renaissance composer, hence if Glarean believed that *Mittit ad virginem* was not authentic, its place in the canon would be significantly undermined. It is interesting to note in this context that Thérache's motet *Verbum bonum et suave*, found in the Medici Codex (Florence, Biblioteca Medicea-Laurenziana, MS Acquisti e doni 666), begins in exactly the same way as the present work. *Mittit ad virginem* is a charming piece, suffused with the plainsong melody and (as the late Ludwig Finscher observed) presenting many

differing compositional techniques, in the service of the fifteenth-century ideal of *varietas*. The *prima pars* is in duple time, though the sequence melody, found in the soprano for the most part, preserves the alternation of breves and semibreves which would have characterized a rhythmicized performance of the plainchant. The *secunda pars* opens with a lively upper-voice duet in triple time, which reverts to duple for a contrasting trio section. A different triple mensuration (with the semibreve rather than the breve as the triple value) brings the first full texture of the *pars*, before a final reversion to duple at 'Qui nos salvet', the closing doxology with which Josquin (or conceivably Thérache) replaces the last two stanzas of the sequence.

Alma redemptoris mater / Ave regina caelorum (23.2) represents a rare style of composition in which two plainsong melodies are elaborated simultaneously across a four-voice texture—'a technical tour-de-force', as described by Finscher. (This technique was no doubt influential on later composers, including Nicolas Gombert (*c*1495–*c*1560) and Jean Maillard (*c*1515–after 1570) who were each to combine no fewer than four plainsongs in one motet.) The soprano and bass voices mostly sing the *Alma redemptoris* melody, beginning with its distinctive rising fifth, and the alto and tenor have the *Ave regina* material. The opening references the earlier setting of *Alma redemptoris* by Johannes Ockeghem (*c*1410–1497), though Fallows considers the piece as a whole more reminiscent of Guillaume Du Fay (1397–1474), in particular Du Fay's late setting of *Ave regina*. Now that Josquin is generally believed to have been in Cambrai in the mid-1460s, an association with Du Fay (who spent much of his life there, including his final years) makes excellent sense.

Of the following three large-scale motets in six-voice versions, two represent the so-called *si placet* tradition, with one or two voices added by a later musician to a four- or five-voice original. **Huc me sydereo** (21.5) is one of the most intriguing, as well as impressive, works in the canon. Its strength derives to a considerable degree from the quality of its poetry, the work of Maffeo Vegio (1407–1458), a distinguished humanist who among other achievements composed a thirteenth book to supplement Vergil's *Aeneid*, which has circulated widely ever since. The poem, written in elegiac couplets, mixes Classical references into a meditation on the Passion; in the outer eight lines, Christ addresses the world from the cross, whereas the middle four (spanning the divide between the two sections of the motet) take the voice of an external party. Vegio adopts highly charged language to underline the brutality of the cross, which he deploys with great poetic skill: lines such as 'ille pedes clavis fixit et ille manus' are both graphic in their imagery and beautifully balanced rhetorically. Josquin's response to the eloquence of Vegio is emotionally moving as well as technically expert; perhaps the most overtly expressive device is the series of descending scales which set the second half of the poem's first line: 'descendere iussit Olympo' (from 0'48 to 1'31). Initially, the vocal lines compass a fifth, but as the imitative point develops, whole octave descents are heard, and finally the outer voices cover a twelfth, d"–g in the soprano (at notated pitch) and d'–G in the baritone and bass. The voices necessarily reach their highest pitch at the beginning of these phrases, meaning that successive melodic repetitions are intensified by beginning higher each time. The later stages of the piece are mostly characterized by a quiet intensity, with significant use of *fauxbourdon* technique (chains of first inversion triads, most obvious at 'frangere iura crucis', and the two concluding phrases of the halves: 'verbera tanta pati' and 'sat mihi solus amor'). More overt emotion is heard at 'quem nequeunt durae', with a rising sequence on 'durae', and at the above-mentioned 'ille pedes'.

The motet is structured around a chant tenor, 'Plangent eum' ('They lament for him'), which is heard three times: once in the *prima pars*, beginning after twenty-four breves, as the upper voices come in with the third poetic line, 'Langueo nec quisquam' (2'06), and twice in the *secunda*, in ever-shorter note values. Around the tenor are five free voices, though three of the work's seventeen sources lack the *sexta vox*, which differs in style from the other four, and is highly virtuosic with a two-octave range. The piece can be, and indeed is more often than not, performed a 5. As ever with Josquin, controversy rages as to the authenticity of this *sexta vox*, with John Milsom in *The Josquin Companion* asserting that it is 'generally rejected as being uncharacteristic of Josquin's style', and Jaap van Benthem (in *Josquin and the Sublime*) stating that it is inauthentic and 'seriously affects the setting's subtle counterpoint and its balance of proportions'. Willem Elders, on the other hand (in *Josquin Des Prez and his musical legacy*), believes that 'most scholars agree that it stems from the hand of Josquin himself'. Bonnie Blackburn in her NJE edition considers three possibilities: that Josquin added the *sexta vox* after writing the first five; that someone else wrote it; or that the motet was Josquin's six-voice conception all along. The fact that two of the sources lacking it (the Brussels and London manuscripts) are among the earliest lends weight to the first hypothesis, though the source situation more generally does not suggest a separate line of transmission of an earlier version a 5. David Fallows makes the best case in its favour: describing the other five voices as constituting 'a motet of the most polished and classical design', he suggests that 'Josquin quickly saw that he needed to throw a diagonal band across the structure … as though he drafted it as a work in five voices and then realised that it was just a touch too anodyne'.

The *si placet* voice added to Josquin's well-known and widely circulated **Stabat mater** (25.9) is the latest music included on this recording, dating from at least the late sixteenth century, and perhaps even the early seventeenth. It is found as a manuscript addition to one of a pair of partbooks (*discantus* and *sexta pars*) in the Czech town of Rokycany, bound in with printed music published in 1564 and (in the *discantus* book) 1586. The text was Protestantized (e.g. 'Christe verbum' to begin the *secunda pars* instead of 'Eia mater') and is no doubt derived from the version published in 1559 by Berg and Neuber of Nuremberg. Situated in the soprano range, the extra part contributes further to the brightness of texture that is a noted feature of Josquin's *Stabat mater* setting. The original Marian poem (which we have re-instated in the *sexta pars* to match the other voices) dates from the thirteenth century, though no firm authorship has been established. Rather than using a version of the plainsong sequence melody as a *cantus firmus*, Josquin structures his motet around the tenor of *Comme femme desconfortée*, a chanson by Gilles Binchois (*c*1400–1460), the note values of which he augments quadruply, so that a minim of the original becomes a breve in the motet. The tenor has no rests, and with the augmentation its notes can last up to about twelve seconds (e.g. the fifth tenor note from 0'18 to 0'30). Josquin of course can harmonize these held notes in multiple ways—F, B flat, and d chords, in this instance (capitals denote major chords, lowercase minor)—but nevertheless such a constant and slow-moving presence lends the piece an extraordinary stillness. The only other comparably early polyphonic *Stabat mater* from Continental Europe—that by Gaspar van Weerbeke (*c*1445–after 1516), which is found immediately following Josquin's setting in one of the latter's earliest sources, the Chigi Codex (Vatican City, Biblioteca Apostolica Vaticana, MS Chigi C VIII 234)—is also a five-voice setting centred on a tenor which is not the sequence melody, namely the Marian plainsong *Vidi speciosam sicut columbam* ('I saw her, beautiful as a

dove'; modern version in *Antiphonale monasticum*, iii, 290). Weerbeke's tenor is heard for only about half of the piece's duration, however, entering well after the free voices in the normal manner for a tenor motet. As Fallows notes, Josquin's consistently full texture must therefore be seen as an initial compositional decision; and Milsom observes that 'the simplicity, solemnity, "whiteness" of the music is startling, and strikingly appropriate for the context'. Fallows dates the piece conjecturally to 1495–1500, and Barbara Haggh-Huglo has proposed that it may have been written for the Office of the Seven Sorrows of Mary, since it is found in a Brussels manuscript (Bibliothèque royale, MS 215–6, copied in the same scriptorium as the Chigi Codex) alongside plainchant newly composed for that occasion.

The six-voice version of **O bone et dulcissime Jesu** (21.9) is found in a manuscript in the Bayerische Staatsbibliothek in Munich, dating probably from the 1550s and containing half a dozen pieces from the beginning of the century with voices added. Clearly the two additional voices are not Josquin's work; some doubt has also been cast on the original four-voice version. In *The Josquin Companion*, Ludwig Finscher relegated no fewer than twenty-six four-voice motets to a footnote in which he described them as 'doubtful, to varying degrees, or spurious … judging primarily from the source situation and only secondarily for stylistic reasons'. Patrick Macey, however, has suggested that *O bone et dulcissime Jesu* may indeed be Josquin's work, conceived during his time at the court of René of Anjou, in the late 1470s. The basis of this proposal is that the motet text is similar to a prayer of Saint Bernardino of Siena (1380–1444), deriving originally from a meditation of Saint Anselm (1033/4–1109). Bernardino had been René's personal confessor during the latter's short possession of the Kingdom of Naples (1438–1442), and René was a strong supporter of Bernardino's canonization in 1450. Though attractive, especially given the difficulty of associating almost any of Josquin's works with specific occasions (or often even to the nearest decade), this argument falters on the rather tenuous resemblance of Bernardino's prayer as transmitted in many Books of Hours to the actual text of the motet. Certain other stylistic objections to Josquin's authorship have been raised, such as the prevalence of imitation at the fourth and fifth—a rare though not unknown procedure as early as the 1470s—but none is conclusive. The four-voice original thus remains part of the official canon; with the addition of the two posthumous voices it becomes a very different and much more sumptuous work. In fact, the expansion to a six-part texture removes one of the generally accepted elements of Josquin's style, namely its sparsity. The original features many sections of two-part writing, and is noteworthy for the extent to which these are not dovetailed as later became common, such that the phrases often feel quite discrete. Though the writer of the extra voices does not remove this sense altogether, it is in the nature of such textural expansion that the voices do overlap more than in the original; and in general the piece is far more mellifluous, particularly since so many of the chords now contain thirds where previously they did not, as well as there being more opportunity for expressive dissonance. The work is firmly rooted in D Dorian tonality, but one harmonic twist is especially noticeable: where the text discusses the possibility that the writer may be damned (track 10, from 1'41 to 1'52) the chord sequence d–a–G–F–d–g–E flat–d–B flat–E flat–B flat is heard, before a serene rising phrase returns us to the region of A minor, where in fact the piece ends.

Although, as noted above, all of the pieces on this recording are included in the NJE as authentic works, significant doubt has been cast over the next two motets. **Domine, ne in furore tuo … miserere** (16.7), set to the text of Psalm 6, is more in need of the disambiguation given by its NJE number than most, since Josquin set the

equally penitential Psalm 37 (NJE 16.6), which begins with the same text. Although both of these works are accepted by Helmuth Osthoff (in *Josquin Desprez*) and Jeremy Noble (in the 1980 *New Grove*) as well as the NJE editors, Finscher discarded the Psalm 6 setting in the footnote mentioned above, and *New Grove II* also considers it dubious ('?later'). It is certainly the case that there is a whiff of the 1530s about its harmony and text-setting, though there are also many Josquinian aspects. Wolfgang Fuhrmann (in *Josquin and the Sublime*) aptly describes it as among 'the more impressive Josquinesque motets': if it is the work of an imitator, it is a highly skilled one. Elders draws attention to the 'wailing $\frac{6}{3}$ chords' which illustrate the final words of the *prima pars*—'with my tears I will wet my blanket'—and to the winding-up of tension at 'quoniam exaudivit' ('for the Lord has heard the voice of my lament') in the *secunda*. One final expressive moment that should be mentioned is the setting of the last words of the piece, 'valde velociter', to rapid semiminims: although this seems highly apposite, the syllabic underlay is present only in later sources (including the 1553 print used here), and the NJE editor (Martin Picker) believed it to be inauthentic—or, perhaps one should say, even more inauthentic than the rest of the piece.

Usquequo, Domine, oblivisceris me? (18.12) is a highly affective motet, setting the anguished text of Psalm 12. The opening features duet texture, though without the strict upper/lower repetition that characterizes the technique in its pure form. At 'oblivisceris me' there is *fauxbourdon*-writing, leading into a strongly cadential climax for 'in finem'. The remainder of the *prima pars* is rather sectional, with each verse receiving its own imitative point, though the textual repetition of 'usquequo' is reflected musically. The first half ends with a strong rising sequence at 'Respice et exaudi me, Domine'. In the *secunda pars*, following a short opening section in full texture ('Illumina oculos meos': 'Lighten my eyes'), there are two duets—between alto and bass, and soprano and tenor respectively. The version recorded here is that of the 1553 print that is our principal source (all of the sources of *Usquequo, Domine* are posthumous): in editing the motet for the NJE, Leeman Perkins amends these duets by delaying the upper voice of each by a minim and shortening the second syllable of 'obdormiam'. While this would certainly be regarded as an improvement by a counterpoint teacher, it is entirely conjectural; as usual with Josquin, this relatively minor change (along with a few others that Perkins also makes) has a bearing on the attribution question. Compared with the preceding piece, *Usquequo* has a somewhat stronger claim to authenticity: scholars appear genuinely unsure whether it truly comes from Josquin's hand. In amending certain details, Perkins observes that some of the doubt over the motet's authorship arises from the less-than-ideal state of some of its counterpoint. And if one removes most of the elements that don't sound like Josquin, what remains is indeed more Josquinian. The NJE, then, presents a work that seems to belong more securely to the canon, but one for whose existence there is no positive evidence at all. A final aspect of the motet that is noteworthy both from a musical perspective and for its relation to the canon question is that it concludes with a seventeen-bar direct repetition of the opening material. In Josquin's motet *Memor esto verbi tui* (NJE 17.14), the opening also returns, but at double speed, magnifying the urgency of the request, 'remember your word to your servant, Lord'. According to Glarean, *Memor esto* was written as a reminder of a benefice promised by Louis XII of France (r1498–1515, but the story is more likely about Louis XI). The straight repetition in *Usquequo, Domine*, with its similar sentiment to *Memor esto*, might thus be an earlier instance of Josquin's formal planning, which he refined in the later piece for Louis; or it might be the work of a later imitator, feeling perhaps that the text at hand did not lend itself to acceleration.

Homo quidam fecit coenam magnam (19.4) is a slightly unusual piece in formal terms, being a setting of an Office responsory for Corpus Christi, which, in *The Anne Boleyn music book* (London, Royal College of Music, MS 1070), does not observe the standard responsory structure ABCB, whereby the last section of the *prima pars* is repeated after a shorter but inconclusive *secunda pars*. Instead the source has an 'Amen' to close the *secunda pars*, and thus is clearly intended to conclude at this point. It also transposes up an octave some low-lying phrases of the soprano part as compared with the other sources (most obviously Vatican City, Biblioteca Apostolica Vaticana, MS Cappella Sistina 42, in which the responsory form is observed). Since the London version has apparently not previously been recorded, and is more suitable for the Brabant Ensemble forces, we have chosen to present this reading. The motet features a chant-based tenor part, in canon at the interval of the fourth below in the *prima pars*, but at the unison in the *secunda*. The canonic distance is just one breve, the same as the canon of the *tertia pars* in Josquin's famous *Inviolata a 5*. John Milsom, writing in *The Josquin Companion* of 2000, did not then believe the work genuine, describing the free voices as 'largely curt or repetitive … and rhythmically nervous in a manner that suggests instrumental music rather than motet style'. By 2009, however (in *Josquin and the Sublime*), Milsom had changed his view, describing the Vatican source mentioned above as authoritative in its attribution, and supporting its authorship analytically. The piece is in any case an attractive setting of the parable of the invitation to the feast (Luke 14), which in the *secunda pars* is made to sound rather riotous, with the basses (not surprisingly) enjoying the wine at length ('et bibite', track 16, 0'46 to 0'59).

The final two pieces on this recording are free-standing Mass movements, both published by Ottaviano Petrucci in 1505 in the intriguing print *Fragmenta missarum* (RISM 1505[1]). Whereas polyphonic settings of individual movements (and pairs) had been more common than complete cycles in the earlier part of the fifteenth century, the cyclic Mass had stabilized in content, becoming the dominant genre by the beginning of Josquin's career; his compositional contribution to it—building on the work of Du Fay, Ockeghem and others—constitutes a major part of his legacy. The few individual movements that survive with attributions to Josquin have been comparatively neglected, though they shed an interesting light on (presumably) his earlier years.

The **Gloria de beata virgine** (13.7) inhabits a very different sound-world from most of the motets discussed above. Its textures are fifteenth-century, with the two middle voices occupying exactly the same range (as a rule, *altus* parts gradually drifted higher during the sixteenth century, to about a tone above the tenor by the end of Josquin's life, and a third by the time of Lassus and Palestrina); and the text is troped, carrying additional Marian material that ceased to be permitted in liturgical books produced after the Council of Trent. The first half is in perfect *tempus*, and the tonality feels quite unstable, with the predominantly G Mixolydian tonal space disrupted by frequent B and E flats in the first minute. A striking feature of the *prima pars* is the first Marian trope section, 'Spiritus et alme orphanorum Paraclite' ('Holy Spirit, nourishing orphans'), which is a duet between soprano and alto (from 2'40), in a proportional notation indicating double speed. Although the lower voices do not participate in this short but lively subsection, they then re-enter ('Domine Deus' at 2'56) with the tenor in major prolation (equivalent to 𝄜 time), producing a series of hemiolas against the bass—though both voices are so extensively syncopated up to 3'15 that the underlying *tactus* is heavily obscured. In the *secunda pars* the sections of troped text are again demarcated from the 'official' Gloria text, though here by means of chordal statements with

fermatas. These contrast with increasingly boisterous sections of the main text, with extensive use of trio and duet textures, and triple time at 'Cum Sancto Spiritu' (3'04), before the final 'Amen' (3'29) reverts to duple time but uses a syncopated rising sequence to build energy into the final cadence.

An altogether slighter work, the **Sanctus de Passione** (13.9) is described as 'unpretentious' by Elders but is generally considered authentic, not least because the central section, 'Honor et benedictio', is also found as part of Josquin's motet *Qui velatus facie fuisti*, published by Petrucci two years previously (in *Motetti B*: RISM 1503[1]). In the context of the *Sanctus*, this twenty-eight-bar chordal interpolation between Sanctus and Benedictus is to be understood as an Elevation motet: the scholarly consensus is that either it or the Benedictus would have been performed liturgically, but not both. For the purposes of a recording, however, it makes sense to sing all the music printed in *Fragmenta missarum*: liturgical purists are of course at liberty to skip one or other of the two tracks. The 'Pleni' and 'Benedictus' duet verses are identical except for octave transposition.

STEPHEN RICE © 2021

Works cited (in order of publication)

Helmuth Osthoff: *Josquin Desprez*, 2 vols. (Tutzing: H Schneider, 1962–65)

Edward Lowinsky with Bonnie Blackburn (eds.): *Josquin des Prez: Proceedings of the International Josquin Festival-Conference held at the Juilliard School at Lincoln Center in New York City, 21–25 June 1971* (London: Oxford University Press, 1976)

Gustave Reese and Jeremy Noble: 'Josquin Desprez', *The New Grove Dictionary of Music and Musicians*, 20 vols. (London: Macmillan, 1980), ix, 713–738

Willem Elders & Frits de Haen (eds.): *Proceedings of the International Josquin Symposium Utrecht 1986* (Utrecht: Vereniging voor Nederlandse Muziekgeschiedenis, 1991)

Patrick Macey: 'Josquin, Good King René, and O bone et dulcissime Jesu' in *Hearing the Motet*, ed. D. Pesce (New York: Oxford University Press, 1997), 213–242

Richard Sherr (ed.): *The Josquin Companion* (New York: Oxford University Press, 2000), chs. 7 (Sherr: 'Mass sections'), 9 (Ludwig Finscher: 'Four-voice motets') and 10 (John Milsom: 'Motets for five or more voices')

Patrick Macey et al.: 'Josquin (Lebloitte dit) des Prez', *The New Grove Dictionary of Music and Musicians, 2nd Edition*, 29 vols. (London: Macmillan, 2001), xiii, 220–266

Barbara Haggh[-Huglo]: 'Charles de Clerc, Seigneur de Bouvekercke, and Two Manuscripts: Brussels, Bibliothèque royale de Belgique, MS 215–6, and Naples, Biblioteca Nazionale, MS VI E 40', *Yearbook of the Alamire Foundation*, 5 (2003), 185–202

Rob C Wegman: 'The Other Josquin', *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis*, 58 (2008), 33–68

David Fallows: *Josquin* (Turnhout: Brepols, 2009)

Herbert Kellman: 'Dad and Granddad Were Cops: Josquin's Ancestry' in J Bloxam et al. (eds.): *Uno gentile et subtile ingenio: Studies in Renaissance Music in Honour of Bonnie J. Blackburn* (Turnhout: Brepols, 2009), 183–200

Willem Elders: *Josquin des Prez and his musical legacy: An introductory guide* (Leuven: Leuven University Press, 2011)

Richard Sherr: 'Laudat autem David: Fallows on Josquin', *Music & Letters*, 92 (2011), 437–461

Albert Clement & Eric Jas (eds.): *Josquin and the Sublime: Proceedings of the International Josquin Symposium at Roosevelt Academy, Middelburg, 12–15 July 2009*: essays by John Milsom, Wolfgang Fuhrmann and Jaap van Benthem (Turnhout: Brepols, 2011)

Eric Jas: 'What Other Josquin?', *Early Music History*, 33 (2014), 109–142

1 **Mittit ad virginem** non quemvis angelum,
Sed fortitudinem suam archangelum,
Amator hominis.

Fortem expediat pro nobis nuntium,
Naturae faciat ut praeiudicium
In partu virginis.

Naturam superet natus rex gloriae,
Regnet et imperet, et zyma scoriae
Tollat de medio.

Superbientium terat fastigia,
Colla sublimium calcans vi propria
Potens in praelio.

Foras eiiciat mundanum principem;
Matremque faciat secum participem
Patris imperii.

Exi qui mitteris haec dona dicere,
Revela veteris velamen litterae
Virtute nuntii.

2 Accede nuntia, dic Ave cominus;
Dic Plena gratia, dic Tecum Dominus,
Et dic Ne timeas.

Virgo suscipias Dei depositum
In quo perficias casta propositum
Et votum teneas.

Audit et suscipit puella nuntium;
Credit et concipit, et parit Filium,
Sed admirabilem.

Conciliarium humani generis,
Et Deum fortium et Patrem posteris
In pace stabilem.

Qui nos salvet per omnia saeculorum saecula. Amen.

atrributed to PETER ABELARD (1079–1142)

He sends to the virgin no ordinary angel,
rather his might, the archangel,
lover of man.

May he ready his powerful message for us,
may he make in nature a precedent
with a virgin birth.

May he surmount nature, born as king of glory,
may he reign, may he rule, may he take the heap of dross
from our midst.

May he grind down the dignity of the proud,
by force trampling the necks of the lofty,
mighty in battle.

May he cast out the worldly prince,
and may he make his mother partner with him
in his Father's kingdom.

Go forth, you who are sent to speak these gifts,
lift the veil from ancient writings
by the power of the message.

Approach with the message, say 'Hail' close by;
say 'Full of grace', say 'The Lord is with you',
and say 'Fear not'.

Virgin, receive what God has entrusted
by which you may maintain your goal of chastity
and keep your vow.

The girl hears and understands the message;
she believes and conceives, and bears the Son,
the wonderful.

Counsellor of the human race,
God of the strong, and Father of posterity,
steady in peace.

Who will save us for all ages of ages. Amen.

3 **Alma redemptoris mater**,
quae pervia caeli porta manes et stella maris:
succurre cadenti surgere qui curat populo.

Ave regina caelorum,
Ave domina angelorum:
Salve radix sancta,
Ex qua mundo lux est orta.

Gracious mother of the redeemer,
you who are the ever-open door of heaven and star of the sea:
succour your people who fall and strive to rise again.

Hail, queen of heaven,
hail, mistress of the angels:
hail, holy root,
from whom light for the world has arisen.

4 Tu quae genuisti, natura mirante,
tuum sanctum genitorem.
Virgo prius ac posterius,
Gabrielis ab ore sumens illud Ave,
peccatorum miserere.

Gaude gloriosa,
Super omnes speciosa.
Vale valde decora,
Et pro nobis semper Christum exora.

You who gave birth, while nature marvelled,
to your holy creator.
A virgin before and after,
who heard that 'Ave' from Gabriel's lips,
have mercy on sinners.

Rejoice, glorious one,
beautiful above all others.
Farewell, most gracious one,
and forever pray for us to Christ.

ANTIPHONS TO THE BLESSED VIRGIN MARY

5 **Huc me sydereo** descendere iussit Olympo,
hic me crudeli vulnere fixit amor.
Langueo nec quisquam nostro succurrit amori
quem nequeunt durae frangere iura crucis.
Pungentem capiti Dominum gestare coronam
fortis amor docuit verbera tanta pati.

tenor Plangent eum quasi unigenitum
quia innocens Dominus occisus est.

Hither from starry Olympus he ordered me,
here with a harsh wound he struck me, did love.
I am weary and there is no one who comes to support our love
which the laws of the hard cross are unable to subdue.
The Lord to wear a stabbing crown on his head
did strong love teach, to suffer such lashes.

They lament for him as for an only son
for the innocent Lord was killed.

6 Felle sitim magni regis satiavit amaro,
pectus ut hauriret lancea fecit amor.
De me solus amor potuit perferre triumphum,
ille pedes clavis fixit et ille manus.
Si cupis ergo animi mihi signa rependere grati,
dilige pro tantis, sat mihi solus amor.

tenor Plangent eum quasi unigenitum
quia innocens Dominus occisus est.

With bitter vinegar he quenched the thirst of the great king,
his breast to be pierced with a spear did love make.
Over me was love alone able to win a victory,
he fastened my feet with nails, he my hands.
If you desire therefore to pay back signs of a grateful soul to me,
choose above all things the love which alone satisfies me.

They lament for him as for an only son
for the innocent Lord was killed.

MAFFEO VEGIO (1407–1458)

7 **Stabat mater** dolorosa
Iuxta crucem lacrimosa
Dum pendebat filius.

Cuius animam gementem,
Contristatam et dolentem,
Pertransivit gladius.

O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti.

Quae moerebat et dolebat
Et tremebat, dum videbat
Nati poenas incliti.

Quis est homo qui non fleret
Christi matrem si videret
In tanto supplicio?

Quis non posset contristari
Piam matrem contemplari
Dolentem cum filio?

Pro peccatis suae gentis
Vidit Jesum in tormentis,
Et flagellis subditum.

Vidit suum dulcem natum
Morientem, desolatum,
Dum emisit spiritum.

tenor Comme femme desconfortée
Sur toutes autres esgarée,
Qui n'ay jour de ma vie espoir …

8 Eia mater, fons amoris,
Me sentire vim doloris,
Fac ut tecum lugeam.

Fac ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

Virgo virginum praeclara,
Iam mihi non sis amara:
Fac me tecum plangere.

Stood the sorrowful mother
weeping by the cross
while her son hung there.

Through her sorrowful heart,
crushed with sadness and grief,
there passed a sword.

O how sad and how afflicted
was that blessed woman,
the mother of the only-begotten.

How she grieved and sorrowed
and trembled when she saw
the pains of her glorious son.

What man would not weep
to see the mother of Christ
in such great anguish?

Who could not feel her grief,
to think on the mother of Christ
grieving with her son?

She saw Jesus in agony
and scourged by the lash
for the sins of his people.

She saw her own sweet son
dying and forsaken,
until he yielded up his spirit.

tenor *As a woman discomforted,*
more than all others distraught,
I have not on any day of my life hope …

O mother, fount of love,
make me feel the force of your sorrow,
that I too may grieve with you.

Make my heart burn
with love for Christ, my God,
that I may be pleasing to him.

Virgin, all virgins excelling,
do not be harsh with me:
but let me mourn with you.

Fac ut portem Christi mortem,
Passionis eius sortem,
Et plagas recolere.

Fac me plagis vulnerari,
Cruce hac inebriari,
Ob amore filii.

Inflammatus et accensus
Per te, virgo, sim defensus
In die iudicii.

Fac me cruce custodiri,
Morte Christi praemuniri,
Confoveri gratia.

Quando corpus morietur,
Fac ut animae donetur
Paradisi gloria.
Amen.

tenor … D'un être en nul temps consolée,
Mais en mon mal plus agravée
Desire la mort main et soir.

9 **O bone et dulcissime Jesu**,
per tuam misericordiam esto mihi Jesus.

Quid est Jesus nisi salvator?
Ergo, bone et dulcissime Jesu,
qui me plasmasti tua benignitate, rogo te,
ne pereat opus tuum mea iniquitate.
Ego quaero, anhelo, suspiro:
ne perdas quod tua fecit omnipotens divinitas.
Recognosce quod tuum est, et ne respicias quod meum est.
Noli cogitare malum meum, ut obliviscaris bonum tuum.

10 Si ergo commisi per quod damnare me debes:
tu non amisisti unde salvare me potes.
Et si secundum iustitiam tuam me damnare vis,
ad tuam piissimam et ineffabilem misericordiam appello.
Ergo quaeso: miserere mei,
secundum magnam misericordiam et pietatem tuam.

attributed to SAINT BERNARDINO OF SIENA (1380–1444)

Let me bear Christ's death within me,
let me share his passion
and be mindful of his wounds.

Let me be riven by his wounds,
intoxicated by his cross,
out of love for your son.

Thus kindled and enflamed,
may I, through you, O virgin,
be defended on the day of judgement.

Let me be guarded by the cross,
defended by the death of Christ,
and strengthened by his grace.

And grant that when my body dies,
my soul may gain
the glory of paradise.
Amen.

tenor … *of being consoled at any time,*
but, evermore oppressed by my misfortune,
I desire death morning and night.

Good and most sweet Jesus,
through your mercy be for me Jesus.

What is Jesus if not my saviour?
Therefore, good and most sweet Jesus,
who moulded me through your kindness, I ask you
that you not waste your effort because of my iniquity.
I search, I pant, I sigh:
that you not destroy what your all-powerful divinity made.
Recall what is yours, and do not take into account what is mine.
Do not think of my evil so that you are unmindful of your good.

If I have done that by which you are bound to condemn me:
you have not forgotten how you can save me.
And if in accordance with your justice you wish to condemn me,
on your most holy and unutterable mercy do I call.
Therefore I ask: have mercy on me,
in accordance with your great mercy and holiness.

11 **Domine, ne in furore tuo** arguas me:
neque in ira tua corripias me.
Miserere mei, Domine, quoniam infirmus sum:
sana me, Domine, quoniam conturbata sunt ossa mea.
Et anima mea turbata est valde:
sed tu, Domine, usquequo?
Convertere, Domine, et eripe animam meam:
salvum me fac propter misericordiam tuam.
Quoniam non est in morte qui memor sit tui:
in inferno autem quis confitebitur tibi?
Laboravi in gemitu meo:
lavabo per singulas noctes lectum meum;
lacrimis meis stratum meum rigabo.

O Lord, do not rebuke me in your anger:
nor chasten me in your displeasure.
Have mercy upon me, Lord, for I am weak:
heal me, Lord, for my bones are troubled.
And my soul also is greatly troubled:
but, Lord, how long?
Turn, Lord, and deliver my soul:
make me safe according to your mercy.
For there is in death no one who has memory of you:
in hell even who will praise you?
I have laboured in my groaning:
I will moisten my bed every night;
with my tears I will wet my blanket.

12 Turbatus est a furore oculus meus:
inveteravi inter omnes inimicos meos.
Discedite a me omnes qui operamini iniquitatem:
quoniam exaudivit Dominus vocem fletus mei.
Exaudivit Dominus deprecationem meam:
Dominus orationem meam suscepit.
Erubescant, et conturbentur vehementer omnes inimici mei:
convertantur, et erubescant valde velociter.

Disturbed by raving is my eye:
I have become trapped among my enemies.
Go away from me all you who do evil:
for the Lord has heard the voice of my lament.
The Lord has heard my plea:
the Lord has received my prayer.
May they be ashamed, and be greatly disturbed, all my enemies:
may they be turned, and swiftly be greatly ashamed.

PSALM 6

13 **Usquequo, Domine, oblivisceris me** in finem?
Usquequo avertis faciem tuam a me?
Quamdiu ponam consilia in anima mea,
dolorem in corde meo per diem?
Usquequo exaltabitur inimicus meus super me?
Respice et exaudi me, Domine Deus veritatis.

How long, Lord, will you forget me for ever?
How long will you avert your face from me?
For how many days shall I place burdens on my mind,
sorrow in my heart each day?
How long will my enemy exalt over me?
Look back and hear me, Lord God of truth.

14 Illumina oculos meos, ne unquam obdormiam in morte;
nequando dicat inimicus meus: Praevalui adversus eum.
Qui tribulant me exsultabunt si motus fuero;
ego autem in misericordia tua speravi.
Exsultavit cor meum in salutari tuo.
Cantabo Domino qui bona tribuit mihi;
et psallam nomini Domini altissimi.

Lighten my eyes, lest I ever sleep in death;
lest ever my enemy say: I have triumphed over him.
Those who oppress me will rejoice if I am shaken;
but I have trusted in your mercy.
My heart will rejoice in your salvation.
I shall sing to the Lord who has given good things to me;
and I shall praise the name of the Lord most high.

Usquequo, Domine, oblivisceris me in finem?

How long, Lord, will you forget me for ever?

PSALM 12

15 **Homo quidam fecit coenam magnam**,
et misit servum suum hora coenae
dicere invitatis ut venirent,
quia parata sunt omnia.

A certain man prepared a great feast,
and he sent his servant at the time of the feast
to tell the guests to come,
for all things were prepared.

16 Venite, comedite panem meum,
et bibite vinum quod miscui vobis. Amen.

Come, eat my bread,
and drink the wine which I have mixed for you. Amen.

RESPONSORY AT FIRST VESPERS ON THE FEAST OF CORPUS CHRISTI

Gloria de beata virgine DAVID STUART cantor

17 Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Spiritus et alme orphanorum Paraclite.
Domine Deus, Agnus Dei, Filius Patris.
Primo genitus Mariae virginis matris.
Qui tollis peccata mundi, miserere nobis.

Glory to God in the highest
and on earth peace to men of good will.
We praise you. We bless you.
We worship you. We glorify you.
We give you thanks for your great glory.
Lord God, heavenly king,
God, the Father almighty.
Lord, only-begotten Son, Jesus Christ.
Holy Spirit, nourishing orphans.
Lord God, Lamb of God, Son of the Father.
First-born of Mary, the virgin mother.
You who take away the sins of the world, have mercy on us.

18 Qui tollis peccata mundi, suscipe
deprecationem nostram. Ad Mariae gloriam.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus. Mariam sanctificans.
Tu solus Dominus. Mariam gubernans.
Tu solus altissimus. Mariam coronans. Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris. Amen.

You who take away the sins of the world, receive
our prayer. To the glory of Mary.
You who sit at the right hand of the Father, have mercy on us.
For you alone are holy. Sanctifying Mary.
You alone are Lord. Guiding Mary.
You alone are most high. Crowning Mary. Jesus Christ.
With the Holy Spirit in the glory of God the Father. Amen.

Sanctus de Passione

19 Sanctus, sanctus, sanctus Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Osanna in excelsis.

Holy, holy, holy Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

20 Honor et benedictio sit crucifixo Filio,
qui suo supplicio nos redemit ab inferno.

Honour and blessing be to the crucified Son,
who by his intercession ransomed us from hell.

21 Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

SOURCES FOR EDITIONS

Mittit ad virginem
Principal source Vatican City, Biblioteca Apostolica Vaticana, MS Cappella Sistina 46, fols. 129^{v}–134^{r};
with readings from London, Royal College of Music, MS 1070, fols. 27^{v}–31^{r},
and *Motetti C* (Venice: O Petrucci, 1504) RISM 1504^{1}, fols. 30^{v}–31^{r} (S), 32^{r-v} (A), 29^{v}–30^{r} (T), 30^{r} (B)

Alma redemptoris mater / Ave regina caelorum
Principal source Vatican City, Biblioteca Apostolica Vaticana, MS Cappella Sistina 15, fols. 191^{v}–193^{r};
with readings from Milan, Archivio della Veneranda Fabbrica del Duomo, Sezione Musicale, Librone 3, fols. 178^{v}–180^{r},
and *Motetti libro quarto* (Venice: O Petrucci, 1505) RISM 1505^{2}, fols. 1^{r} (S), 66^{r} (A), 34^{r} (T), 98^{r} (B)

Huc me sydereo a 6
Principal source Vatican City, Biblioteca Apostolica Vaticana, MS Cappella Sistina 45, fols. 181^{v}–187^{r};
with readings from Brussels, Bibliothèque royale, MS 9126, fols. 172^{v}–174^{r} (voices 1, 2, 5 & 6 only),
and *Novum et insigne opus musicum* (Nuremberg: Berg & Neuber, 1558) RISM 1558^{4}, no. VI

Stabat mater a 6
Voices 1 & 3–6, principal source Vatican City, Biblioteca Apostolica Vaticana, MS Chigi C VIII 234, fols. 241^{v}–245^{r};
with readings from Brussels, Bibliothèque royale, MS 9126, fols. 160^{v}–164^{r}.
Sexta pars from Rokycany (CZ), Archiv Děkanství v Rokycanech, MS A V 22
Cantus firmus text from the Dijon Chansonnier, ed. P W Christoffersen,
http://chansonniers.pwch.dk/CH/CH065D034.pdf (accessed 29 May 2020)

O bone et dulcissime Jesu a 6
Munich, Bayerische Staatsbibliothek, Mus. MS 41, fols. 193^{v}–209^{r}

Domine, ne in furore tuo … miserere *&* **Usquequo, Domine, oblivisceris me?**
Psalmorum selectorum a praestantissimis huius nostri temporis in arte musica artificibus … tomus primus
(Nuremberg: J Montanus [Berg] & U Neuber, 1553) RISM 1553^{4}, nos. 6 and 10

Homo quidam fecit coenam magnam
Principal source London, Royal College of Music, MS 1070, fols. 125^{v}–128^{r};
with readings from Vatican City, Biblioteca Apostolica Vaticana, MS Cappella Sistina 42, fols. 137^{v}–139^{r}

Gloria de beata virgine *&* **Sanctus de Passione**
Fragmenta missarum (Venice: O Petrucci, 1505) RISM 1505^{1},
fols. 9^{v}–10^{v} (S), 45^{r-v} (A), 27^{v}–28^{r} (T), 64^{r-v} (B), and 15^{v} (S), 51^{r} (A), 32^{r-v} (T), 69^{r-v} (B)

THE BRABANT ENSEMBLE

The Brabant Ensemble is one of the most highly regarded professional vocal groups specializing in Renaissance polyphony, with a substantial discography including many premiere recordings. It takes its name from the Duchy of Brabant, an area now forming parts of northern Belgium and the southern Netherlands, from which the core of its repertory is drawn. It was founded in 1998 by Stephen Rice in order to perform the so far under-exposed sacred music of the mid-sixteenth century. Since then the ensemble has taken a leading role not only in the rehabilitation of composers such as Nicolas Gombert, Thomas Crecquillon and Pierre de Manchicourt—all of whom the ensemble has recorded on Hyperion—but also of the continued exploration of major figures such as Lassus, Palestrina and Obrecht. Its recording of Mouton was Disc of the Week on BBC Radio 3's CD Review (now Record Review); other albums have been shortlisted for Gramophone Awards four times, and have won similar acclaim internationally.

The Brabant Ensemble is in international demand on the concert stage, having performed in France, Belgium, the Netherlands, Germany, Switzerland, Spain, Portugal and Slovenia. The Ensemble made its debut at London's Wigmore Hall in September 2016; at the time of writing, plans include appearances at the Festival Internacional de Polifonia Portuguesa, Musik Podium Stuttgart, and further concerts in the UK.

STEPHEN RICE

Stephen Rice is a freelance choral director, singer, and writer on music, who has held academic positions at the universities of Southampton and Bristol, and at several Oxford colleges. In 2004 he took a doctorate at Oxford University with a dissertation on the motets of Nicolas Gombert; he then held a Junior Research Fellowship at Wolfson College, Oxford (2004–08). As well as founding and directing The Brabant Ensemble, he has conducted extensively in the choral, oratorio and operatic fields, both freelance and as Director of the New Chamber Opera Studio between 1999 and 2004, and as Director of Music at the Oxford church of St Mary Magdalen from 2003 to 2011. As a scholar he has published on the music of Gombert, Morales, Tallis, Clemens non Papa, Josquin and Victoria, and on Renaissance music theory. In 2008 he was awarded a three-year Fellowship in the Creative and Performing Arts by the Arts and Humanities Research Council, held at the University of Southampton.

SOME OTHER RECORDINGS FROM THE BRABANT ENSEMBLE ON HYPERION

'The Brabant Ensemble's exploration of the 'forgotten generation' of composers between Josquin and Palestrina is reviving an abundance of unwarrantedly neglected sacred polyphony'

'The Brabant Ensemble and Stephen Rice are renowned exponents of the sixteenth-century Franco-Flemish repertoire'

'Immaculate ensemble, lucid diction and faultless tuning'

'With The Brabant Ensemble … and the prowess of Stephen Rice you know that you are in safe hands … they have a gloriously fresh, yet intensely expressive sound, intonation is miraculous'

Recorded in St Silas the Martyr, Kentish Town, London, on 16–18 January 2020
Recording Engineer OSCAR TORRES
Recording Producer JEREMY SUMMERLY
Music Editions STEPHEN RICE
Booklet Editor TODD HARRIS
Executive Producer SIMON PERRY
℗ & © Hyperion Records Ltd, London, MMXXI

Front illustration: *Head of Christ the Redeemer* by Leonardo da Vinci (1452–1519)
Accademia di Belle Arti di Brera, Milan / Photograph by Luisa Ricciarini / Bridgeman Images

Copyright subsists in all Hyperion recordings and it is illegal to copy them, in whole or in part, for any purpose whatsoever, without permission from the copyright holder, Hyperion Records Ltd, PO Box 25, London SE9 1AX, England. Any unauthorized copying or re-recording, broadcasting, or public performance of this or any other Hyperion recording will constitute an infringement of copyright. Applications for a public performance licence should be sent to Phonographic Performance Ltd, 1 Upper James Street, London W1F 9DE